

FAMILY GUY

"The Fat Guy Strangler"

Production #4ACX20

Written by

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TABLE DRAFT

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“The Fat Guy Strangler”

CAST LIST FOR #4ACX20:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....	MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
BABS.....	ALEX BORSTEIN
BIG BIRD.....	SETH MACFARLANE
BOB BARKER.....	JOHN VIENER
BOBBY MCFERRIN.....	JOHN VIENER
CALVIN.....	STEVE CALLAGHAN
CARTER.....	SETH MACFARLANE
CLAY AIKEN.....	KIRKER BUTLER
CLEVELAND.....	MIKE HENRY
CONTESTANT #1.....	ALEX BORSTEIN
CONTESTANT #2.....	SETH MACFARLANE
CONTESTANT #3.....	CHRIS SHERIDAN
COW.....	SETH MACFARLANE
DIANE.....	LORI ALAN (SUB: ALEX BORSTEIN)
DICK.....	SETH MACFARLANE
DOCTOR HARTMAN.....	SETH MACFARLANE
FAT GUYS.....	SHERIDAN/HENRY/CALLAGHAN/MACFARLANE
FAT JESUS.....	MIKE HENRY
FLIGHT ATTENDANT.....	ALEX BORSTEIN
FRANK.....	STEVE CALLAGHAN
GORDON.....	ALEC SULKIN
HALF-DEAD FAT GUY.....	CHRIS SHERIDAN
JACKIE GLEASON.....	SETH MACFARLANE
JOE.....	PATRICK WARBURTON (SUB: JOHN VIENER)
MACY GRAY.....	ALEX BORSTEIN
MALE INTERVIEWER.....	CHRIS SHERIDAN
MARIA.....	ALEX BORSTEIN
MR. SNUFFALUPAGUS.....	ALEC SULKIN
OLIVIA.....	ALEX BORSTEIN
OPERATOR.....	STEVE CALLAGHAN
ORDERLY.....	MIKE HENRY
PATRICK.....	MARK HENTEMANN
ROMANS.....	TBD
SHERLOCK HOLMES GRIFFIN.....	SETH MACFARLANE

TODD.....	MIKE HENRY
TOM TUCKER.....	SETH MACFARLANE
TWIN LOIS.....	ALEX BORSTEIN
VICTOR.....	CHRIS SHERIDAN

ACT ONE

FADE IN:

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

PETER, LOIS and CHRIS sit at the kitchen table eating breakfast. Peter's engrossed in the morning paper.

LOIS

Peter, don't forget you have a physical today at one o'clock.

PETER

(ABSENTLY) Come on, Lois, do you really need another hat?

Lois pushes Peter's newspaper down.

LOIS

Peter, you're not listening to me.

PETER

What? I heard every word.

LOIS

Fine, what did I just say?

PETER

(HAUGHTY) Challenging me, Lois? Fine, embarrass yourself. You said "Land of the Lost" was the greatest dinosaur show of all time, and if they remade it as a movie, and Phillip Paley couldn't reprise his role as Cha-ka, you'd give it to Clint Howard to save money on the make-up. (BEAT) And then you reminded me about my physical today at one o'clock.

LOIS

Okay, I guess you were listening. I'm
sorry I questioned you.

Lois exits.

PETER

Geez, sometimes I think I should have
married that girl I met the night of
my bachelor party.

EXT. BAR - NIGHT (FLASHBACK)

A younger Lois helps a very-drunk younger Peter out of the
bar.

LOIS

Ugh, I can't believe your friends just
left you here. Let's get you home.

PETER

Wow, strange lady, you're so sexy. I
should marry you tomorrow instead of
that pain in the ass, Lois.

LOIS

Peter, it's me--

PETER

You know what? Screw it, I am so
gonna cheat on Lois right now. I
don't care if she finds out.

LOIS

Peter--

PETER

You got a condom? Never mind, I got
this Milky Way wrapper.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' DEN - SAME

Brian sits on the couch, reading the paper. Peter enters with two halves of a horse costume. He tosses the back half at Brian.

PETER

Put this on.

BRIAN

(BEAT) Why?

PETER

Because I'm skippin' my physical to go have a steak with the guys, and I don't want Lois to know about it.

BRIAN

(BEAT) Um... Okay.

INT. GRIFFINS' LIVING ROOM - MOMENTS LATER

Lois sits on the sofa, reading a book. After a beat, the "horse" enters.

PETER (V.O.)

(STILTED) Lois, I'm going to go to my physical now.

LOIS

(DOESN'T LOOK UP) Okay, honey, I'll see you later.

The "horse" exits.

INT. GRIFFINS' CAR - LATER

Peter drives. Brian sits in the passenger seat, saying nothing.

BRIAN

Um... What the hell, I'll just ask it. Why did we need the horse suit for that?

PETER

My dear, dear, Brian. Never question
my plans. I always know what I'm
doin'. Just like my great-great
grandfather, Sherlock Holmes Griffin.

INT. ELEGANT VICTORIAN PARLOR - NIGHT (FLASHBACK)

SHERLOCK HOLMES GRIFFIN (who looks just like Peter) stands facing a RICH WOMAN. On the other side of him stands a BUTLER, a MAID, and a STABLEBOY, who holds a knife dripping with blood. He also has blood all over his clothes and hands. The Rich Woman's dead HUSBAND lies on the floor.

SHERLOCK HOLMES GRIFFIN

A quite ingenious crime we have here,
Mrs. Collinsworth. But the murderer
was not so clever as to deceive the
likes of me. The killer is...

(WHIRLING AROUND, POINTING) the MAID!

Everyone, except the Stableboy, looks a little shocked.

SHERLOCK HOLMES GRIFFIN (CONT'D)

(TO RICH WOMAN) You see, Mrs.
Collinsworth. I found a small scrap
of thread near the body that is kind
of the same color as the maid's dress.
I was, therefore able to deduce her
guilt.

There's a beat. The Stableboy **stabs** the Butler, who **falls**,
dead. After another beat, the Stableboy runs O.S.

SHERLOCK HOLMES GRIFFIN (CONT'D)

(TO RICH WOMAN) I'll take my fee now.

EXT./ESTAB. JAMIE MACK'S HOUSE OF STEAK - DAY

A sign reads, "\$9.99 All-You-Can-Eat Steak." Underneath, a
sign reads, "You Can't Beat My Meat."

INT. JAMIE MACK'S HOUSE OF STEAK - SAME

Peter, BRIAN, CLEVELAND, QUAGMIRE and JOE sit around a table eating steaks. They're all bloated and look like they're about to pass out. Peter takes a deep breath and puts one last piece of steak in his mouth.

PETER

Okay, that's-- (MOANS) that's seven
sixteen-ounce steaks.

CLEVELAND

My esophagus is standing room only.

Joe has a large chunk of steak on his plate. He's clearly hurting, holding his stomach.

BRIAN

Come on, Joe, you haven't even
finished one. I mean, even that guy
had two.

ANGLE ON The COW from 4ACX03 sitting at a table talking to a waiter.

COW

I know, I know, I'm terrible.
(GUILTILY GLEEFUL) Which is why I'm
going to order the cheesecake.

BACK ON THE GUYS.

JOE

I can't do it. I'm -- I'm so full.

PETER

Full of what, estrogen? Come on, take
off the skirt, pansy.

JOE

I... no.

QUAGMIRE

Let's go. Chow down, Mary Jane.

JOE

I said I can't--

BRIAN

Eat it!

Joe snaps and pulls out his gun.

JOE

I SAID I'M NOT HUNGRY!!!

Joe **shoots** his steak full of bullets until it's gone.

JOE (CONT'D)

WHERE IS IT NOW?! WHERE IS IT NOW?!!!

Joe aims the gun at the guys and moves it back and forth training it from one to the other. They all put their hands up -- it's tense.

CLEVELAND

Easy, sailor. Easy.

PETER

Put down the gun, Joe.

BRIAN

Yeah, nobody's judging you. It's cool.

A beat. Joe puts down the gun. Brian grabs it.

BRIAN (CONT'D)

I'll just put this back in your purse next to your tampons.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois sits on the couch, watching TV.

ANGLE ON the TV.

INT. "THE PRICE IS RIGHT" SET - DAY (ON TV)

Four CONTESTANTS stand bidding to get up on stage. BOB BARKER addresses them.

BOB BARKER

All right, let's start the bidding.
Jennifer, how much do you bid on the
dinette set?

CONTESTANT #1

Uhm, six seventy-five, Bob.

BOB BARKER

Six seventy-five. Stephen?

CONTESTANT #2

Uh, seven eighty.

BOB BARKER

Seven eighty. Tammy?

CONTESTANT #3

What was the last bid?

BOB BARKER

Seven eighty.

CONTESTANT #3

Seven eighty-one.

CONTESTANT #2

(BLEEP) you!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Peter enters with Brian. They both look bloated and move slowly.

LOIS

Hi, honey. How was your physical?

PETER

Good. Too good, yeah. You know what
the doctor said? Doctor said I was
too healthy. In too good of shape.

PETER (CONT'D)

Don't even know how. Too good of shape.

LOIS

You didn't go to your physical, did you?

PETER

Ah, I did not.

EXT./ESTAB. DOCTOR'S OFFICE - DAY

INT. DOCTOR'S OFFICE - SAME

Peter sits on the examination table with his shirt off as DOCTOR HARTMAN checks him with a stethoscope. Lois looks on.

LOIS

So, Doctor, is Peter healthy?

DOCTOR HARTMAN

My goodness, you'll be dead within a month.

PETER/LOIS

What?!

Doctor Hartman holds up a newspaper.

DOCTOR HARTMAN

Oh, Hagar the Horrible, if you keep up that lifestyle of pillaging and giant turkey legs, you'll be dead within a month. (THEN) Now, on to you.

PETER

So, whaddaya think? Pretty healthy, huh?

DOCTOR HARTMAN

Well, Mr. Griffin, let's take a look at your physical results.

He picks up a file, opens it, and screams, dropping it on the desk.

DOCTOR HARTMAN (CONT'D)

Aaa!

PETER/LOIS

(GASP)

DOCTOR HARTMAN

There's a spider in here!

He brushes the spider off the file.

DOCTOR HARTMAN (CONT'D)

Now, here we go. Mr. Griffin, you're going to die.

PETER/LOIS

(GASP)

DOCTOR HARTMAN

(HANDING HIM VIDEO TAPES) When you watch these Dean Martin celebrity roasts. (THEN) Unfortunately, I'm afraid you're going to expire in a month.

PETER/LOIS

(GASP)

DOCTOR HARTMAN

(HANDING HIM LICENSE) This is your driver's license, isn't it?

LOIS

Will you just tell us how Peter's health is?

DOCTOR HARTMAN

I'm sorry. Mr. Griffin, I'm not sure how to say this. (THEN) Kim Basinger? Basinger? But now onto the cancer.

PETER/LOIS

(GASP)

DOCTOR HARTMAN

You are a Cancer, right? You were born in July? (THEN) So, now, these test results.

He picks up a file.

DOCTOR HARTMAN (CONT'D)

My, they're much worse than I thought.

PETER/LOIS

(GASP)

DOCTOR HARTMAN

(HOLDS UP PAPER) My son got a D minus on his history test. (THEN) Now, Mr. Griffin, that liver's gotta come out.

LOIS

What?

He walks over to a microwave and opens the door, taking out a plate with liver on it.

DOCTOR HARTMAN

It's been in the microwave for three minutes. It'll get dry. (THEN) Now...

LOIS

Please, please. We can't take any more schtick. Please, just tell us, is Peter healthy?

DOCTOR HARTMAN

Oh, yeah, he's fine.

PETER

Really?

DOCTOR HARTMAN

Yeah, he's just really fat. He needs to lose weight.

LOIS

Oh, thank god.

Peter reacts as if he's never heard such a thing.

PETER

Wait, wait, wait. Hang on a second. Did you just say I was fat?

DOCTOR HARTMAN

Well, uh... yeah, you are pretty fat.

PETER

Uh, okay, this is news to me. So, I suppose my wife is fat, too?

DOCTOR HARTMAN

No, she's thin.

PETER

(GRABBING HIS FAT BELLY) Oh, so I guess if someone has a lot of skin, they must be fat. Oh, yeah, this makes about as much sense as Macy Gray's 911 call.

INT. 911 DISPATCH OFFICE - DAY (CUTAWAY)

An OPERATOR answers the phone.

OPERATOR

911. What is your emergency?

MACY GRAY's voice comes on the line.

MACY GRAY (V.O.)

Oh my god, somebody help me! I think
my friend is having a heart attack!
He's turning all kinds of weird colors
like purple and blue and red and
yellow! Should I blow in his mouth or
something?!

The Operator looks around, and then slowly hangs up the
phone, picking up the next call.

OPERATOR

911. What is your emergency?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian is sitting on the couch, reading *People* magazines, "50
Sexiest Closeted Homosexuals" issue. Lois and Peter enter.

BRIAN

How was your physical?

PETER

Stupid doctor said I was fat. Can you
believe that idiot?

BRIAN

Well, Peter, you are on the large
side.

PETER

Oh, please, Brian. If I was fat,
could I do this?

Peter pulls out a hula hoop and squeezes it down over his torso, with **great effort**. It squeezes his mid-section to the extreme. Peter starts **wiggling** his hips, as if he's doing a hula hoop.

BRIAN

No, no, no, I guess you couldn't do
that if you were fat.

Peter continues wiggling his hips and hits a picture frame, **knocking** it onto the floor, as he exits. Lois passes him.

LOIS

Careful, Peter, that's an old family
photo. My mother gave it to me.

Lois picks up the picture from the now-shattered frame.

LOIS (CONT'D)

(RE: PICTURE, UNDER HER BREATH) Huh,
that's weird.

ANGLE ON the photo. It's an old family Christmas picture of the Pewterschmidts with a younger Carter, Babs, Lois, and Lois' sister CAROL. Part of the picture is folded back. Lois unfolds it, revealing a young, UNIDENTIFIED BOY.

BRIAN

I didn't know you had a brother.

LOIS

I don't. I mean, I don't think I do.

Peter enters wearing a BABY'S ONESIE, which grotesquely rides up his crotch, and the neck of which is stretched down to his navel. Where the fabric meets his shoulders, it cuts into huge chunks of fat on either side.

PETER

Hey. If I'm fat then Stewie's fat
too, 'cause we wear the same size
onesie.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. GRIFFINS' KITCHEN - SAME

Lois is on the phone.

LOIS

Hello, Daddy?

INTERCUT WITH:

EXT. FIELD - SAME

CARTER sits atop a horse, talking on his cell phone. We **PULL BACK TO REVEAL** he's surrounded by other RICH PEOPLE dressed in FOX HUNTING ATTIRE.

CARTER

Hello, Pumpkin. Hey, can you hold on
a second?

Carter turns to a nearby SERVANT, who holds a HOMELESS GUY, straining on the end of a leash.

CARTER (CONT'D)

(TO SERVANT) Okay, let him go.

The Servant unhooks the leash and the Homeless Guy takes off running.

CARTER (CONT'D)

(TO OTHER HUNTERS) We'll give him a
head start. (THEN, TO LOIS) What is
it, sweetheart?

LOIS

Daddy... do I have a brother?

CARTER

Uh, no, no, don't be silly.

LOIS

'Cause I found this picture--

CARTER

Uh, uh... (TO FELLOW HUNTER) Oh, Dick,
thank god you're here. Talk to her.

Carter hands his phone to another hunter, DICK.

DICK

Message CM-27. The subscriber you are trying to reach is unavailable or outside the calling area. Please try again.

Lois hangs up. Dick hands the phone back to Carter.

CARTER

(TO DICK) What do you wanna do later?

DICK

Message CM-42. Let's go pay some hookers to knock our junk around.

EXT./ESTAB. FEWTERSCHMIDTS' MANSION - NIGHT

Brian and Lois climb a ladder up toward an upstairs window. Lois carries Stewie in a Baby Bjorn.

BRIAN

Are you sure this is a good idea?

LOIS

Daddy's never gonna tell me the truth. This is the only way to find out.

STEWIE

Ah, breaking into Grandma and Grandpa's house. This is more exciting than the time I saw Bobby McFerrin fall down all those stairs.

INT. STAIRCASE - DAY

Stewie stands at the top of a set of stairs as BOBBY MCFERRIN falls down them.

BOBBY MCFERRIN

Boop - pa - dee - bom - boo - uh - go -
bop - ba - goom - flee-fla...

ANGLE ON Stewie.

STEWIE

Cool.

INT. PEWTERSCHMIDTS' BEDROOM - SAME

It's dark. Lois, Brian and Stewie enter through the window.

LOIS

I know where my father keeps all the
family records.

Lois turns on a light, revealing that they are in Carter and Babs' bedroom. Carter and Babs are fast asleep in bed.

BRIAN

(HUSHED VOICE) What are you doing?!

They're sleeping in here!

Lois is unfazed.

LOIS

Oh, please, they get so doped-up on
sleeping pills and liquor, an
earthquake wouldn't wake them up.

(THEN) Come on, Brian, help me with
this picture.

Lois sets down Stewie, as she and Brian walk to a picture on the wall of Carter as the Mona Lisa. Brian removes it, revealing a safe behind it.

ANGLE ON Stewie, who walks up to the bed and looks at the Pewterschmidts for a beat, as they **snore**. He pokes Babs.

STEWIE

Wow, they really are out, aren't they?

ANGLE ON Lois, as she opens the safe and pulls out some documents. She starts to sift through them. Brian walks back over to Stewie, who has repositioned Carter and Babs so that it looks like Carter is riding Babs like a horse. Both are still asleep and **snoring peacefully**.

BRIAN

Hey, have some respect.

STEWIE

What? They're not dead.

A beat.

STEWIE (CONT'D)

You wanna do one?

BRIAN

I'm not gonna -- Oh, you know what
would be funny...?

INT. PEWTERSCHMIDTS' BEDROOM - MOMENTS LATER

They've repositioned them so Babs is over Carter on the bed
and is about to hit him with a lamp. Brian and Stewie
chuckle to themselves.

STEWIE

Oh, my turn, my turn.

INT. PEWTERSCHMIDTS' BEDROOM - MOMENTS LATER

Carter lies over Babs' lap with his pants pulled down and
Babs is spanking him. Brian takes a picture of Stewie giving
a thumbs-up with Carter and Babs behind him.

ANGLE ON Lois.

LOIS

(GASP) This is it. Patrick
Pewterschmidt, 56 Meadow Lane,
Pittsburgh, Pennsylvania. I do have a
brother! Oh, my god, I've gotta meet
him. (TURNS TO BRIAN) Brian, I --
Brian?

INT. PEWTERSCHMIDTS' FOYER - SAME TIME

Stewie and Brian sit on Carter and Babs and "ride" them down
the stairs like they're sleds. They **crash** at the bottom of
the stairs.

STEWIE

I win! I win! That's 'cause I have
the man sled.

EXT./ESTAB. QUAHOG AIRPORT - A FEW DAYS LATER

Passengers load onto a plane parked on the tarmac.

INT. AIRPLANE - SAME

The FLIGHT ATTENDANT shows the Griffins to their seats.

LOIS

Your Uncle Patrick is going to be so surprised when we show up.

CHRIS

His name is Patrick Pewterschmidt, but I'm gonna call him Uncle P. P.

Peter walks up the aisle, holding Brian in a duffel-bag-shaped pet carrier, **bouncing** Brian off all the seats. Brian pushes his face up against the mesh opening.

BRIAN

Hey, Peter, take it easy.

PETER

Sorry, Brian, I'm gonna have to put you under my seat.

BRIAN

That's all right.

Peter **tosses** Brian under the seat. Stewie peeks into the bag.
BRIAN'S P.O.V.: Stewie's face through the mesh.

STEWIE

I'm going to have a bag of airplane chex mix and you can't have any.

ANGLE ON Lois, who takes the window seat.

FLIGHT ATTENDANT

Mr. Griffin, if you'd take your seats, please?

PETER

Whaddaya mean, "seats"?

FLIGHT ATTENDANT

Both these seats are yours. We do our best to accommodate our plus-sized passengers.

PETER

"Plus-sized"? You think I'm fat just like everyone else! Well, if I'm too fat for one seat, I'm certainly too fat to fit in the bathroom.

Our view of Peter is partially obstructed by the seat in front of him. Peter glares at the Flight Attendant, as we hear the **zip** of his pants, followed by the sound of a **stream of "water"** hitting the seat in front of him.

BRIAN (O.S.)

(CASUALLY) Hey, did you guys spill a soda or something up there, it's dripping into my -- Aaa! What the hell? WHAT THE HELL???!!!

INT. GRIFFINS' RENTAL CAR - DAY

The Griffins are all in the rent-a-car. Brian sits stone-faced in the back. His HAIR IS DISHEVELED AND MATTED DOWN. Meg reads from a map.

LOIS

Can you believe I'm about to meet my long lost brother? Maybe "Dateline" will do a story on us. Oh my god, I'd get to meet Stone Phillips! Oh, he's so hot and he's dumb as a rock!

MEG

There it is. 56 Meadow Lane.

They turn the corner and see a sign that reads, "56 Meadow Lane. Brookfield Insane Asylum."

LOIS

Brookfield Insane Asylum?

MEG

Oh, my god. Mom's brother's crazy.

A long beat.

PETER

Somethin' smells like piss.

Brian jumps over the seat.

BRIAN

You did this to me!

END OF ACT ONE

ACT TWO

EXT./ESTAB. BROOKFIELD INSANE ASYLUM - DAY

INT. BROOKFIELD INSANE ASYLUM - SAME

The Griffins walk down the hallway, lead by an ORDERLY.

LOIS

Doctor, is my brother really insane?

ORDERLY

Mrs. Griffin, we don't use the word
"insane." We use the term "mentally
hilarious."

STEWIE

This is more awkward than when I ran
into Calvin and Hobbes.

INT. BARNES AND NOBLE - DAY (FLASHBACK)

Stewie walks through a bookstore, dragging RUPERT. He
glances O.S., then does a double-take.

STEWIE

Hobbes? Is that... is that you?

WIDEN TO REVEAL A young boy, CALVIN and his stuffed tiger,
HOBBES, standing nearby.

STEWIE (CONT'D)

Well, haven't seen you in a while.

You look great, you look great.

(AWKWARD BEAT) Oh, I'm sorry. Hobbes
this is Rupert. Rupert, Hobbes.

CALVIN

I'm Calvin.

Stewie looks Calvin up and down.

STEWIE

Eh. Well, Calvin, better put your
name on all your CD's.

INT. PATRICK'S ROOM - DAY

The orderly leads them inside. PATRICK, Lois' brother, sits in a spartanly-furnished room with a cot and a desk. He's good-looking.

LOIS

Patrick? My name's Lois. I'm your sister.

PATRICK

Oh my god, Lois! I never thought I'd see you again.

Patrick stands and hugs her.

LOIS

This is my husband and family.

MEG

Wow, you're hot. Giggity-giggity.

PETER

You look pretty normal for a guy who's
(SERIES OF CRAZY NOISES LEADING INTO
PICK, PICK, PICK).

LOIS

Peter!

PATRICK

No, no, it's all right.

CHRIS

Why do you live in a crazy-house,
Uncle P.P.?

PATRICK

Well, when I was just a little boy, I
had a very traumatic experience.

ZOOM IN ON Patrick's face.

DISSOLVE TO:

INT. PEWTERSCHMIDTS' MANSION - NIGHT (FLASHBACK)

FIVE-YEAR OLD PATRICK **pads** down the hall in his feety pajamas. He **knocks** on the door to the Pewterschmidts' bedroom.

PATRICK

Mother? Mother? I want a drink of water.

BABS (O.S.)

Mother's busy, Patrick.

Patrick opens the door and **gasps** at something off-screen.

ANGLE ON Babs and JACKIE GLEASON in bed together.

PATRICK

Jackie Gleason!

JACKIE GLEASON

Beat it, kid. Your mother and I are busy. All right, Babs, back to what you were doing.

Babs **cracks** her knuckles, rolling her shoulders and **cracking** her neck for an extended beat.

JACKIE GLEASON (CONT'D)

(FED UP) Will you cut it out!

INT. PATRICK'S ROOM - DAY (BACK TO PRESENT)

PATRICK

That was Christmas 1962.

LOIS

That's funny. I was born exactly nine months after that. Anyway, that's a horrible story.

PATRICK

Yes, I was so traumatized they sent me here and I guess they must have forgotten about me.

LOIS

Well, you seem perfectly normal to me.
And no brother of mine is gonna be
cooped-up in an insane asylum. We're
takin' you back to Quahog with us.

STEWIE

Oh, that's a great idea. Maybe he can
bring his slingblade and order up some
(MAKING FACE) french fried potatoes.

Mmm-hmm.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. MEG'S ROOM - SAME

Lois helps Meg make the bed, as Patrick and Peter look on,
Patrick's luggage by their feet.

PATRICK

Meg, thanks for letting me use your
room.

MEG

Any time, Uncle Patrick. Want me to
help you put your stuff away?

Meg reaches into his bag and pulls out his underwear.

MEG (CONT'D)

Wow, I really like your underwear--

Lois snatches it out of her hand.

LOIS

Sweetie, why don't you go take a
shower or something. (WHISPERING) I
got you a new shower head -- it's like
a firehose.

MEG

What am I, an animal? (THEN) Which
bathroom?

LOIS

Hallway.

Meg exits.

LOIS (CONT'D)

So, do you guys know what you want for
dinner?

PETER

(HANDS ON HIPS) Well, now what the
hell is that supposed to mean?

LOIS

Well, I thought because it's a special
occasion--

PETER

No, no, no. I know what you're
implying, "Oh, Peter, what do you want
for dinner?" "Oh, Peter, you eat so
much." "Oh, Peter, you're so fat."

LOIS

That's not what I was implyin' at all.

The floor starts to buckle under Peter's weight with a slow
groan. They all stare at him.

PETER

Oh, ha, ha.

The floor continues to slowly and realistically **buckle** and
descend like one end of a see-saw.

PETER (CONT'D)

You're all so funny. The old gag
hardwood floor trick gag.

All the furniture in the room starts **sliding** toward Peter.

INT. GRIFFINS' DEN - CONTINUOUS

The upper floor continues to descend, as the furniture slowly continues to **slide**.

PETER

Comedy, comedy, comedy.

Finally, it comes to rest on the floor below.

PETER (CONT'D)

This is actually happening, isn't it?

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family, minus Patrick, sits eating breakfast. Peter enters somberly.

PETER

Everyone, I have something to tell you. I'm just not quite sure how to say this. I'm fat. Let me give you a minute to absorb that. That's the way it is, it's nobody's fault. Meg. But I've decided to do something about it.

MEG

Oh great, you're gonna lose weight.

PETER

No, dummy. I'm gonna change the world. You see, everybody, it's a thin man's world. But I intend to make it a fat man's world. By establishing the National Association for the Advancement of Fat People.

Peter reveals he's wearing a T-SHIRT with the abbreviation NAAFP on it.

PETER (CONT'D)

This is the best idea I've had since I
used that paper mache decoy to escape
from Alcatraz.

INT. ALCATRAZ CELL - NIGHT (FLASHBACK)

It's dark. A PRISON GUARD walks by a cell and peers in. He
sees the top of Peter's head sticking out of the covers then
keeps walking.

ANGLE ON the bed. It's actually Peter.

PETER

Why isn't this working? Something's
not right.

EXT. SAN FRANCISCO BAY - SAME TIME (FLASHBACK CONTINUED)

A paper mache version of Peter floats in the water away from
the island.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois, Stewie, Patrick and Brian are there.

LOIS

You know, I'm very glad you're here,
Patrick. It's so wonderful to be
sharing coffee with my brother. Plus
if I ever get leukemia, I can use your
bone marrow. I just feel safer
knowin' there's marrow out there.

PATRICK

Me, too. Thanks, Lois. Marian and I
both appreciate what you've done.

LOIS

Marian? Oh, you have a girlfriend?

PATRICK

Oh, where are my manners? Marian is my wife. She's sitting right next to me.

STEWIE

Oohhh, here we go.

LOIS

(THROWN) Oh, nice to meet you, Marian. Brian, why don't you say hi to Marian?

BRIAN

What the -- What the hell is this?

PATRICK

(TO "MARIAN") All right, all right, honey. Lois, Marian wants to know if you have any body lotion. She's all ashy.

LOIS

Uh, sure it's upstairs.

Patrick exits.

BRIAN

Lois, did you see that? He's nuts!

LOIS

He's been locked up in that place for thirty years. It's perfectly understandable that he'd invent an imaginary companion. And for his sake, I think the best thing for us to do is support him.

STEWIE

Yes, yes, a lot of people have
imaginary friends.

EXT. SESAME STREET - DAY (CUTAWAY)

BIG BIRD stands with OLIVIA, GORDON, LUIS, MARIA and BOB.

GORDON

Hey, Big Bird, we're all going to have
a picnic in the park. Wanna come?

BIG BIRD

Sure, Gordon! Can Mr. Snuffalupagus
come, too?

OLIVIA

Oh, come on, Big Bird, you know he's
just imaginary.

Big Bird stares at her for a beat, then **knocks over** a bunch
of trash cans.

OLIVIA (CONT'D)

Whoa, whoa, whoa. What the hell is
your prob--

BIG BIRD

You're just -- You're being a bitch,
Olivia. Y'know? And I'm sick of all
of you and your attitude about the
whole thing. Mr. Snuffalupagus is
real, okay? He's just different.
Y'know, I don't stand here and say,
"Hey, Luis and Maria must be imaginary
because they're Spanish." Okay?
Just, c'mere, all of you. Look at
this.

Big Bird opens the door to his nest, revealing MR. SNUFFALUPAGUS.

BIG BIRD (CONT'D)

What's that? Huh? What is that? (TO
GORDON) Whaddaya see there, Montel
Williams?

GORDON

Mr.... Mr. Snuffalupagus.

BIG BIRD

Damn right.

MARIA

Do you still want to come to the
picnic?

MR. SNUFFALUPAGUS

Well, I'd love to--

BIG BIRD

Shut up!

EXT./ESTAB. QUAHOG COMMUNITY CENTER (FROM 2ACX02) - DAY

A sign reads, "Tonight: First Meeting of NAAFP." A sign
underneath it reads, "No Fat Chicks."

INT. QUAHOG COMMUNITY CENTER - SAME

A group of about thirty extremely FAT MEN mill about. The
sound of their **collective breathing** is overwhelming.

PETER

All right, everyone I'd like to get
started! I'd like -- I'd like --
Maybe everyone should sit down!

As the fat men lumber to their seats, we hear a cacophony of
chairs scraping against floor for a bit too long, as they
labor to get seated. Finally, there is a **collective exhale**
as they settle.

PETER (CONT'D)

Okay, that's better. Welcome
everybody--

Peter is drowned out by the noise of **wrappers**, as the fat men all begin opening candy bars, snacks, etc.

PETER (CONT'D)

Snacks, uh, are best saved for later.

The noise dies down, as the fat men **grunt** and **grumble**, as they put their snacks away. One **farts**.

PETER (CONT'D)

Okay, now I prepared an agenda for our organization. What we want from the community as fat people with pride.

More people **fart**, **burp** and **grunt**. A couple of guys doze off and start **snoring**. A couple **blow their nose**. One guy five rows back, his chair **gives out** on him and he falls.

PETER (CONT'D)

All right, I think we got a lot accomplished here today. We'll pick this up again tomorrow.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Patrick sits with Brian and Stewie.

PATRICK

You know, Marian here used to be a newswoman.

BRIAN

Really? This, uh, this woman here used to be a newswoman? Great.

PATRICK

Yeah, tell them about the time you interviewed Oprah, hon. Fair warning, Oprah's hair gets a little bigger each time she tells this story. (LONG BEAT, HE LAUGHS) Can you believe that?!

STEWIE

(FORCED LAUGH) Oh, my. Ha-ha. Ha-ha-haaaa-ha. Oh, no. She so did not do... whatever that is.

BRIAN

Terrific story.

Stewie and Brian look at each other and shrug.

PATRICK

Well, I'm going to go for a run. Bye, Sweetie.

He "kisses her," and exits.

STEWIE

So, uh, you think Marian's still here?

BRIAN

I didn't see her leave. Did you?

STEWIE

No, no. Hey, Brian. Marian just called you an alcoholic.

BRIAN

Oh, yeah? Marian just called you a homo.

STEWIE

Oh, what was that, Marian? No, you tell Brian his penis looks like a crayon.

BRIAN

(CHUCKLING) Sorry, Marian, you're gonna have to speak up.

STEWIE

(HALF-LAUGHING) Wait a sec, I'll be right back.

Stewie exits and returns with a cucumber.

STEWIE (CONT'D)

Hey, Brian. Brian, what if I put this cucumber right here? Do you think Patrick would be angry?

BRIAN

I don't know, man, it's his wife.

STEWIE

You don't think he'd be ticked-off if I took this and put it right here? Just right here on the couch.

BRIAN

Hey, Marian's giving you a thumbs up.

STEWIE

We should let it sit here for a couple weeks and see if it pickles. If after three weeks, it pickles, then she's real and we both have to buy Patrick a steak.

By this point, Brian and Stewie are **sobbing with laughter.**

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois is there. Peter and Chris enter, both riding Rascals (the electric carts that obese people ride).

PETER

Good afternoon, Lois.

LOIS

Peter, why are you ridin' a scooter?

PETER

This isn't a scooter, it's a Rascal --
the preferred mode of transportation
for the grossly obese.

CHRIS

(EXCITED) We're too fat to walk!

PETER

I've been out all day with the NAAFP
tryin' to get people to respect fatness
as a way of life. First we had a rally
outside of Weight Watchers.

EXT. WEIGHT WATCHERS - DAY (FLASHBACK)

The NAAFP stands outside protesting, holding picket signs (a picture of a hamburger and fries that says "EAT ME.") A WOMAN walks through the crowd toward the building. Peter speaks through a megaphone.

PETER

Fat has a right to live!

The woman gets inside the building. The men then **throw** eggs at the side of the building. After a beat, they then run and **lick** the eggs up.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

PETER

Then we tried to bring in the
Christian community by preaching the
gospel of fat Jesus.

EXT. MOUNTAINTOP - DAY (CUTAWAY)

ROMANS and horses **struggle in agony**, as they pull ropes to lift a FAT JESUS on the cross.

ROMANS

Come on! Come on! Ggrrrrnnnnn!

They lose it and the cross falls forward, sliding down the slope, **dragging** the horses and men down with it.

FAT JESUS (O.S.)

Hey, I could go for a snack.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

Let's go upstairs, Chris. All this steering has exhausted me.

Peter and Chris ride the Rascals up the stairs, as the phone **rings**. Lois picks it up.

LOIS

Hello?

INTERCUT WITH:

INT. PEWTERSCHMIDTS' MANSION - SAME

CARTER

Lois, it's your father. The hospital called and said you released Patrick. Have you lost your mind?

LOIS

You know, Daddy, you should be ashamed of yourself for locking Patrick in an institution. He's your son. And I'm just takin' the responsibility of carin' for my brother and his poor imaginary wife.

CARTER

Don't be taken in by anything Marian says. She's not Pewterschmidt material. For godssake, Lois, she's a black dwarf.

LOIS

Daddy, you're too closed-minded. I don't care that he's crazy, he's my brother and I'm going to take care of him.

CARTER

Lois, listen to me very carefully: he's dangerous.

LOIS

Oh, Daddy, you're bein' ridiculous. Good-bye.

Lois hangs up. She notices something on the couch.

LOIS (CONT'D)

(CALLING UPSTAIRS) Whose pickle is this?!

ANGLE ON the TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM addresses the camera.

TOM TUCKER

This just in, the body of a local fat man was found murdered in Roger Williams Park last night. Police released this sketch of the suspect.

ANGLE ON a sketch of a man who looks like Patrick.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Lois stares at the TV in shock.

LOIS

Oh, my god!

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM TUCKER

Police also released this sketch of a
female accomplice, believed to be his
wife.

ANGLE ON a blank page.

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois, Brian, Meg and Stewie watch TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

Tom and DIANE sit at the news desk.

DIANE

Hello, I'm Diane Simmons.

TOM

And I'm Tom Tucker. Quahog's newest serial killer has struck again. Since the first victim at Quahog Park last week, three more men have been killed -- all of them very, very fat.

DIANE

How fat were they, Tom?

TOM

Diane, they were so fat that when they danced they made the band skip. I'm telling you these guys were fat.
Diane?

DIANE

That's absolutely right, Tom. Forty-two-year-old Michael Cunningham is the fourth victim to fall prey to "The Fat Guy Strangler."

CUT TO a picture of a FAT GUY sitting at a table covered with food: a turkey, a plate of cookies, a sundae, a watermelon, a plate of pancakes, etc. He holds a half-eaten turkey leg in one hand, which he is preparing to take another bite out of. The other hand holds a slice of chocolate cake. **Gentle piano music** plays, as the following words appear at the bottom of the screen, "Michael Cunningham, 1963-2005."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Stewie leans over to Meg.

STEWIE

Hey. How're you doin'? Um, look,
this person is out there killing
overweight men... and, uh, you kind of
look like a chubby little man, so...
To make sure he knows you are a girl,
(HANDS HER BOTTLE) why don't you walk
around carrying this douche.

Stewie pats her on the shoulder and exits.

BRIAN

Lois, do you think Patrick might have
something to do with all these fat guy
murders?

LOIS

What are you talkin' about?

BRIAN

Well, it kinda makes sense. He said
he was traumatized by catching Jackie
Gleason having sex with his mother.
He clearly has a thing against fat
people. And this imaginary wife of
his is obviously his way of being with
a woman who can never betray him, like
his mother did.

LOIS

How do you explain the black dwarf
angle?

BRIAN

Well, that's just for comedy.

Patrick enters the front door. He's got mud on his feet, and he's carrying a shovel.

LOIS

Patrick, w-where have you been?

PATRICK

Oh, it's nothing you need concern yourself with, Lois.

Patrick exits.

LOIS

Well that's a relief.

BRIAN

Yeah, everything's fine. Thank god. Thank god the Fat Guy Strangler's living in this house. 'Cause there are no fat people living here. God, I haven't seen someone in this much denial since Clay Aiken.

INT. INTERVIEW SET - DAY (CUTAWAY)

CLAY AIKEN speaks to a MALE INTERVIEWER.

CLAY AIKEN

...And then I said to my girlfriend, I said, "Girlfriend, you are so attractive to me. When I look at you I want to make so much sex to you, girlfriend."

MALE INTERVIEWER

I asked you about your new Christmas album.

CLAY AIKEN

My girlfriend loves my new Christmas
album. And my girlfriend would really
like to know where you got those
shoes. (BEAT) I have a girlfriend.

EXT. QUAHOG CEMETERY - DAY

Peter is at the cemetery with the members of the NAAFP. A
large crane holds a huge coffin above the ground.

PETER

Michael was one of our brothers. He
was a good man. He was a kind man.
He was a fat man.

FRANK

And now he's a dead man! And we're
all next! The Fat Guy Strangler's
gonna get us!

FAT GUYS

He's right! / Oh, my god! / We're
finished! / Can someone tie my shoe?

PETER

People, people, I know what'll make us
feel better. Let us sing the NAAFP
anthem.

Peter and the others sing the NAAFP anthem, to the tune of
"Public Enemy Number One" from "Anything Goes."

NAAFP

(SINGING) GOD'S LIKE ME, HE'S A BIG FAT PIG /
NEXT TO HIS GUT HIS JUNK AIN'T SO BIG /
HE MADE ME IN HIS OWN IMAGE /
YAWEIGH YOU WEIGH MORE THAN NEWPORT BRIDGE /
GOD IS TUBBY TWO BY FOUR /
HE COULDN'T FIT THROUGH HEAVEN'S DOOR /
SO HE WENT AND DID IT RIGHT ON THE FLOOR /
THEN HE WENT BACK INSIDE AND ATE SOME MORE.

Peter nods to the crane operator, who releases the coffin. It falls and hits the ground with such force that it **slams** into the earth and disappears under the ground.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter and the Fat Guys enter.

PETER

All right, everybody. You can put your sleepin' bags in the living room and remember, conserve your Charleston Chews.

LOIS

Peter, what's goin' on?

PETER

Lois, my people are in danger. Until they find the Fat Guy Strangler, we will stay here -- Victor, don't lean against that.

ANGLE ON Victor, as he leans on a side table, which **collapses**.

BRIAN

Peter, I don't think this is a good idea. It's not safe for you here.

PETER

Todd, Todd, don't breathe so close to that plant.

ANGLE ON TODD, who **breathes heavily** next to a plant. The plant grows a little each time he exhales.

Patrick enters.

PATRICK

Hey, everybody.

BRIAN

Peter, you gotta get these guys outta here. Patrick is the murderer.

PETER

What?

All the Fat Guys **gasp**, as they look wide-eyed at Patrick.

PETER (CONT'D)

You son of a bitch!

Peter and the fat guys advance toward Patrick, who looks alarmed. Lois steps in front of Peter.

LOIS

Don't listen to him, Peter. He doesn't know what he's talkin' about.

PETER

Outta my way, Lois! Your brother is toast. Warm, buttery toast.

The Fat Guys **sigh with pleasure**.

FAT GUYS

Mmm. / That sounds good. / I'm gonna have some toast when I get home.

Patrick runs out the door.

LOIS

Run, Patrick, run!

PETER

After him!

EXT. GRIFFINS' HOUSE - CONTINUOUS

THREE-QUARTER OVERHEAD SHOT: Patrick sprints down the street. Peter and the fat guys run after him. The fat guys get only about ten feet before they get **winded** and slow down, barely moving.

PETER

(WINDED) All right, I got a better idea.

EXT./ESTAB. RUSTIC HUNTING SHACK - NIGHT

A rundown hunting shack in the dark woods.

INT. RUSTIC HUNTING SHACK - SAME

Peter and the Fat Guys are there.

VICTOR

You sure we're safe here, Peter?

PETER

Don't worry fellas. Until the police get him, the Fat Guy Strangler will never find us in this remote hunting shack, deep in the woods, with no electricity. Plus, we're far enough away that if anybody screams, it won't disturb us. This is the best plan I've had since I juggled those chainsaws.

INT. THEATER - NIGHT (FLASHBACK)

A BLOODIED PETER stands on a stage before a CROWD. Both his arms and three running **chainsaws** lie on the floor in a pool of blood at Peter's feet. His face has a big, bloody gash across it, as does his chest.

PETER

(TRIUMPHANT) Ta-da!

Peter **falls** on his face, unconscious.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' UPSTAIRS HALLWAY - SAME

Brian and Lois walk down the hallway.

LOIS

Brian, I know my brother. He couldn't have done these things.

BRIAN

Well, let's see if you feel that way when you see this.

INT. MEG'S ROOM - CONTINUOUS

Brian flings open the door. He and Lois stand in the doorway.

BRIAN

Look.

Meg's room is covered in pictures of Patrick strangling fat men.

LOIS

(NOT BELIEVING IT HERSELF) So, he has pictures of himself strangling fat guys. That doesn't mean he's the Fat Guy Strangler.

BRIAN

Oh, yeah? What about the dead fat guy under his bed?

Indeed, there is a DEAD FAT GUY under the bed.

LOIS

Coincidence?

BRIAN

What about the half-dead fat guy in
the corner?

ANGLE ON a HALF-DEAD FAT GUY in the corner.

HALF-DEAD FAT GUY

Patrick tried to kill me.

LOIS

Well, maybe it's a different Patrick.

BRIAN

Lois!

LOIS

Okay, okay. Oh, my god! Patrick
probably followed Peter up to that
cabin! We've gotta stop him!

Brian and Lois start to exit.

HALF-DEAD FAT GUY

Wait!

They turn back.

HALF-DEAD FAT GUY (CONT'D)

You gonna eat that dead fat guy?

EXT./ESTAB. RUSTIC HUNTING SHACK - NIGHT

INT. RUSTIC HUNTING SHACK - SAME

Peter sits on the floor in the middle of the hunting shack,
surrounded by Fat Guys. The room is dark, except for a
couple candles in the corner. Peter shines a flashlight up
into his face like he's telling a ghost story.

PETER

(DRAMATICALLY, LIKE A GHOST STORY)

...And then, the murderer jumped out of the shadows and wrapped his cold hands around Michael's neck. And the last thing Michael saw before he died, was the murderer's face smiling down on him.

Everyone stares at Peter, horrified.

PETER (CONT'D)

Pretty scary, huh?

TODD

Peter, that wasn't a ghost story. That's just telling us how our friend Michael died three days ago.

PETER

Yeah, but scary, huh?

FRANK

Actually, it was sad.

PETER

Yeah, but Michael was probably scared when he got killed, huh?

VICTOR

I guess so.

PETER

See? There you go. That's a good ghost story then.

Peter turns off the flashlight and stands up.

PETER (CONT'D)

All right, where's Lee with the chocolate? Let's get those s'mores goin'.

TODD

I saw him down by the lake--

He **belches**. A live CHICKEN flies out of his mouth with a **squawk**.

TODD (CONT'D)

Aw, I gotta chew my food.

PETER

Oh, man, there's only one thing to do: be safe and stick together. Now, let's all go spread out in the woods separately and look for that chocolate and Lee.

EXT. WOODS - NIGHT

Peter walks through the woods. He spots something on the ground.

PETER

Oh, there's the damn chocolate.

ANGLE ON the ground. The chocolate is being held in the dead hand of LEE.

Peter leans over to grab the chocolate, revealing Patrick standing behind him. Peter picks up the chocolate.

PETER (CONT'D)

Well, nothin' left to do but finish this sentence uninterrupted--

Suddenly, Patrick puts a rope around Peter's throat and starts strangling him.

PETER (CONT'D)

Aaagh! Aaagh!

Lois and Brian run up to them.

LOIS

Patrick, let him go!

Patrick turns around.

PATRICK

Don't come any closer!

LOIS

Patrick, let him go... or Marian gets it.

Lois holds a knife to Marian's imaginary throat.

PATRICK

Nice try, but Marian's over there.

Lois runs to where Patrick indicates and again holds the knife up to Marian's imaginary throat.

PATRICK (CONT'D)

(SUDDENLY PANICKED) Don't hurt her!

ANGLE ON Brian, slowly reaching for a rock. His eyes darting between the rock and Patrick.

ANGLE ON Lois, still with the knife to Marian's throat.

LOIS

Now let him go!

PATRICK

Okay, okay.

Patrick stops choking Peter. Brian throws the rock and it **hits** Peter in the face.

PETER

Aaa! You missed!

BRIAN

No, I didn't. That's for peeing on me.

Patrick drops to his knees, **in tears**.

PATRICK

I'm sorry, Lois. I never meant to hurt anybody.

PATRICK (CONT'D)

I mean, I did mean to kill those fat guys, but I never meant to hurt you.

LOIS

You may be very sick, Patrick, but I love you. You're my brother and you'll always be my brother.

PATRICK

I have to go back to the hospital, don't I?

PETER

Nah, you don't have to go back to the hospital. You'll probably get the chair.

LOIS

Let's go, Patrick.

They all walk off.

BRIAN (O.S.)

We better hurry up. It's starting to rain -- Oh, Peter, what the hell?!
WHAT THE HELL?!!

PETER (O.S.)

There's more where that came from, piss dog.

EXT./ESTAB. PEWTERSCHMIDTS' MANSION - DAY

INT. PEWTERSCHMIDTS' MANSION - SAME

Carter talks on the phone.

CARTER

(INTO PHONE) All right, thanks, Lois.

Carter hangs up and turns to Babs.

CARTER (CONT'D)

Patrick is back in the asylum.

BABS

Thank god. Does Lois know about Kate?

CARTER

No. Nobody knows about Kate.

INT. PEWTERSCHMIDTS' BASEMENT - CONTINUOUS

Lois' identical twin sister KATE, with ratty hair and torn clothes, is chained to the basement wall. Carter **opens** the basement door and **throws** a large steak in front of her. She quickly **devours it** like an animal.

TWIN LOIS

(GROWLING NOISES).

CUT TO BLACK:

END OF SHOW